BASIC SYSTEM

THE LADDER

OUTCOME	DESCRIPTION
+10 or more	Cosmic
+9	Legendary
+8	Epic
+7	Amazing
+6	Fantastic
+5	Superb
+4	Great
+3	Good
+2	Fair
+1	Average
±0	Mediocre
–1	Underwhelming
–2	Poor
–3	Lousy
–4	Terrible
–5 or less	Disastrous

STACKING MODIFIERS

There are eight trait sources that stack with each other. Only the highest modifiers within individual sources apply. Any exceptions are stated in the trait descriptions.

STACKING SOURCES
Progenital Traits
Education Traits
Profession Traits
Assets
Godware Protocols
Augmentations
Skill Features
Coding Protocols

CRITICAL OUTCOMES (OPTIONAL RULE)

If you succeed on an action while rolling a +6 and a –1, you gain a *critical success*. If you instead fail on an action while rolling a +1 and a –6, you gain a *critical failure*. If a rule causes you to remove either the positive or the negative die when rolling for an action, you gain a critical success on a +6 and a critical failure on a –6. Invoking Aspects doesn't let you reroll critical outcomes.

A critical success gives you the option of gaining a Charge or a narrative benefit decided by the Narrator, such as having an enemy drop their weapon or an ally coming to your aid.

A critical failure causes a narrative complication, such as you dropping your weapon or your enemy receiving aid. Similar to a compel (see below), you may choose to accept this complication and receive a Charge, or spend a Charge to ignore it.

SKILLS

Rank Mediocre (±0) or Average (+1) means you are untrained in that Skill, while Rank Fair (+2) or Good (+3) means you have amateur or professional level of competency. Rank Great (+4) or Superb (+5) means you have achieved true mastery in that Skill.

Scale shows how much you surpass ordinary people—how much your abilities become superpowers. You can have a low Rank and a high Scale, showing a superhuman potency that lacks experience and refinement. Scale is measured in numbers from 1 to 8, where 1 is the normal human level and 8 is almost godlike.

COGNITIVE	PHYSICAL	SOCIAL
Awareness	Acrobatics	Contacts
Creativity	Athletics	Deception
Education	Close Combat	Empathy
Engineering	Fortitude	Leadership
Interfacing	Larceny	Performance
Investigation	Piloting	Persuasion
Treatment	Ranged Combat	Provocation
Willpower	Stealth	Style

CODING	DESCRIPTION
Acid Coding	Corrode things and control acid
Bio Coding	Mutate cells and alter organisms
Cryo Coding	Freeze things and be cool
Electrical Coding	Emit and control electricity
Entropic Coding	Erode or renew anything
Kinematic Coding	Move things with your mind
Metal Coding	Control metals and minerals
Psionic Coding	Read and manipulate minds
Pyro Coding	Heat things and control flames
Quantum Coding	Manipulate waves and particles

RANK AND SCALE MODIFICATIONS

If a rule or trait gives you a Rank bonus or penalty to a Skill roll, you roll dice as usual and add or subtract the bonus or penalty from the final result.

If a rule or trait gives you a Rank increase or reduction, this means your Rank is adjusted before you roll any dice. Unless stated otherwise, your Rank cannot go higher than Superb (+5) or lower than Mediocre (±0).

If a rule or trait gives you a Scale bonus or penalty to a Skill roll, it only affects the rolled task, and it does not add or remove Scale-based features like a fixed value would. Your Scale cannot go above 8 even with a bonus, but some penalties can make your effective Scale negative for certain tasks or contests.

If a rule or trait gives you a Scale increase or reduction, this means your fixed Scale value is altered and you may gain or lose some Scale-based features. Your Scale cannot go higher than 8 or lower than 1 unless stated otherwise.

SCALE

A PC with Energy 1 has Scale 1 in all Skills. Upon activating as a Machineborn, they increase Scale by 1 for any four chosen Skills. With each increase in Energy, the player increases Scale in four additional Skills by one.

DEALING WITH SCALE DISPARITIES

When a character tackles an opposition with a different Scale than their own, the Narrator should confer a +2 advantage to the higher-Scale party for each level of disparity.

Scale 1 and 2 challenges are considered *human-tier*, Scale 3 and 4 are considered *beast-tier*, Scale 5 and 6 are considered *machine-tier*, and Scale 7 and 8 are considered *cosmic-tier*:

Scale 1 opposition should be within reach for ordinary people, representing everyday challenges. For human-tier games, most tasks can be made Scale 1, since it is often easier to increase the difficulty on the Ladder and roll with a bonus.

Scale 2 opposition should be exclusive to tasks requiring rare talent or specialized training, such as being able to captivate a crowd or perform a surgery. These tasks are still human in scope, but don't come naturally to most people.

Scale 3 opposition should be beyond all but the most masterful or augmented people, requiring inhuman traits, like the reflexes of a cat, the strength of an ape, or the senses of a bird.

Scale 4 opposition should be practically impossible for even great masters, and heavily augmented cyborgs would have a hard time. A Scale 4 task could require the flexibility of a cat, the strength of a bear, or the delicate nose of a dog.

Scale 5 opposition should be exclusive to all but the most extreme creatures, and reach into the realm of machinery. These challenges are appropriate for someone with the processing capabilities of a high-end computer, the sensory capabilities of a high-end camera, or the physical power of an elephant.

Scale 6 opposition is appropriate for the most advanced technologies, such as the greatest of computers, the fastest of fighter jets, and the strongest of construction vehicles.

Scale 7 opposition should be exclusive to tasks requiring the most incredible of scientific or engineering achievements, such as the destructive power of thermonuclear weaponry or the speed of intercontinental missiles.

Scale 8 opposition are beyond imagining, comparable to miracles or causality-breaking effects. They can test the fabric of space and time, and seemingly break the laws of the cosmos.

SCALE IN CONTESTS AND CONFLICTS

When two characters face each other in a contest, their disparity in Scale confers a +2 advantage just like when facing other forms of opposition. However, in conflicts, each Scale difference divides the +2 advantage into +1 to the attack or defend roll and +1 to Harm or Natural/Mental Soak.

ENERGY AND SCALE IN CONFLICTS (OPTIONAL)

Energy can replace Scale during conflicts, but only for when determining the shift in Harm or Soak after a successful attack. This applies to both offensive and defensive actions.

ADVANCEMENT

MINOR MILESTONES

Minor milestones occur at the end of a game session or the resolution of a story segment. Upon reaching one, you may freely:

- Remove all of your treated Moderate Consequences.
- Rename any Character Aspect that isn't your High Concept, your Trouble, or an Extreme Consequence.
- Decrease a Skill Rank by one to increase another.

You also receive a minor milestone point. You can convert three such points into a significant milestone point.

SIGNIFICANT MILESTONES

Significant milestones occur at the end of a scenario or after a major plot event. Upon reaching one, you may freely:

- Remove all of your treated Severe Consequences.
- Rename your Trouble.
- Replenish your used Influence.

You also receive a significant milestone point which can be spent on one of the following:

- Increase a Skill's Rank by one (to maximum Great [+4]). You can only increase the Rank of Coding Skills if you are a cosmic coder or have access to Coding Skills through other means.
- Activate a godware item that you acquired in the game and fill its first slot with a Godware Protocol. Additional Godware Protocols cost additional significant milestone points.
- Activate a bionic or cybernetic augmentation that you have acquired in game. Once activated, you may access its features.
- Acquire a Skill Feature or Coding Protocol that you meet the requirements and prerequisites for.

You can convert three significant points into one major point.

MAJOR MILESTONES

A major milestone occurs at the end of a story arc or after a campaign defining plot event. Upon reaching one, you may freely:

- Remove all treated Extreme Consequences.
- Rename your High Concept.
- Increase your Energy by one, at Narrator discretion.

You also acquire a major milestone point which can be spent on one of the following:

- Increase a Skill Rank from Great (+4) to Superb (+5).
- Increase Influence by one, to maximum 8.
- Increase Recharge by one.
- If you're a cosmic coder, you may learn a new Coding Skill at Mediocre (±0) Scale 1.

You can convert one major point into three significant ones.

ASPECTS

Aspects are short phrases that encapsulate something's essence. They are always true! This means that the traits you assign to a character or a scene are real and valid within the narrative. In game, Aspects serve to both define and shape the story.

Strive to make Aspects that are multifaceted, offering both advantages and disadvantages!

Character Aspects are linked to characters, highlighting their distinctive qualities. These include personality traits/beliefs, background/profession, significant possessions/features, affiliations/challenges/ambitions, and roles/responsibilities.

Situation Aspects are temporary, intended to last for a scene or until they become irrelevant. They describe significant features of the scenario at hand, such as environmental traits, relevant positioning, immediate obstacles, or relevant contextual details. They may also reflect shifts in a character's condition. Often, they are not established until someone proposes that it should exist, with the Narrator being the ultimate authority.

Consequences are more enduring than Situation Aspects, but less so than Character Aspects. They represent the lasting effects of conflict, such as injuries or ongoing issues. Their duration varies, lasting anywhere from several scenes to a couple of sessions, based on their gravity. Because they are negatively framed, characters with them are often subject to compels.

Boosts are fleeting Aspects granted to a character who nearly succeeds in creating an advantage but falls short of forming a Situation Aspect, or as a bonus for excelling in an action. They can be invoked at no cost, but disappear immediately after use.

INVOKING ASPECTS

To invoke an Aspect, justify its relevance and spend a Charge, then choose one of the following benefits:

Add +2 to your current Skill roll.

Reroll both the positive and negative dice.

Confer a +2 benefit to another character's roll, assuming it is plausible that the Aspect could assist.

Increase any source of passive opposition by +2 if the Aspect could reasonably intensify the challenge. This can also be used to establish passive opposition at a Fair (+2) Scale 1 in the absence of any opposition.

If spending a Charge to invoke an Aspect on another PC's sheet (including Situation Aspects) against that character, the target gets the Charge after the complication has been resolved. Compels work the same way, but the Narrator doesn't have to spend any Charges and the complication is strictly narrative.

COMPELLING ASPECTS

To compel an Aspect, justify its relevance and propose a complication. The one being compelled has two options:

Accept the complication and receive a Charge.

Pay a Charge to prevent the complication from happening.

EVENT-BASED COMPEL

An *event-based compel* can be described like this: "You have ____ Aspect and are in ____ situation, so it makes sense that, unfortunately, ____ would happen to you."

DECISION-BASED COMPEL

A *decision-based compel* is structured like this: "You have ____ Aspect in ____ situation, so it makes sense that you would decide to ____. This goes wrong when ____ happens."

REMOVING ASPECTS

There are three ways to get rid of a Situation Aspect:

Perform an *overcome* action aimed at removing the Aspect.

Perform a different action that, if successful, would render the Aspect irrelevant.

Bypass a narrative obstacle that would result in its removal.

CHARGES

SPENDING CHARGES

You spend Charges in any of the following ways:

Invoke an Aspect: Invoking an Aspect costs you one Charge unless the invocation is free.

Power an effect: Some traits or items have special potent effects which cost a Charge to activate.

Refuse a compel: Once a compel is proposed, you can pay a Charge to avoid the complication associated with it.

Declare a story detail: Spend a Charge to add a detail to the story based on one of your Aspects.

EARNING CHARGES

You earn Charges in any of the following ways:

Accept a compel: You get a Charge when you agree to the complication associated with a compel; you cannot use that Charge until after the complication has impacted the game.

Have Aspects invoked against you: If someone pays a Charge to invoke an Aspect attached to your character, you gain the Charge after the complication has been resolved.

Concede in a conflict: You gain a Charge for conceding in a conflict, as well as an additional Charge for each Consequence that you have received in that conflict.

THE NARRATOR AND CHARGES

At the start of each scene, the Narrator's pool of Charges reset to their default amount, which is equal to half of each PC's Energy level, rounded up. There are two exceptions:

If the Narrator accepted a compel that either ended the previous scene or initiated the next one, they gain an extra Charge for the next scene.

If the Narrator conceded a conflict to the PCs, the Charges from that concession carry over to the next scene.

ACTIONS

An action should be resolved in the following order:

Step 1: Describe your intended action.

Step 2: Select the Skill most relevant to the action.

Step 3: Compare the Skill's Scale with the opposition's Scale.

Step 4: Roll two d6s, one additive and one deductive. Combine them for a final result.

Step 5: Add the Skill Rank and any applicable modifiers to the dice result. The sum is your position on the Ladder.

Step 6: Invoking an Aspect allows for a +2 bonus to your roll or an opportunity to reroll. Describe how the Aspect is relevant.

THE FOUR OUTCOMES

If you roll lower than your opposition, you **fail**. This means one of several things: you don't get what you want, you get what you want at a serious cost (the current situation is made worse somehow), or you suffer a negative consequence of some kind.

If you roll the same as your opposition, you **tie**. This means that you get what you want, but at a minor cost (the current situation gets problematic without endangering progress too much), or you get a lesser version of what you wanted.

If you roll higher than your opposition by one or two shifts, you **succeed**. This means you get what you want at no cost.

If you roll higher than your opposition by three or more shifts, you **succeed with style**. This means that you get what you want, but you also get an added benefit on top of that, such as a Boost or narrative detail that benefits you in some way.

OVERCOME

The *overcome* action is used to accomplish various goals appropriate for your Skill. If an obstacle impedes the character's goals, the player uses an overcome action to address it.

Failing an overcome action presents two choices: either accept failure, forfeiting your objective, or succeed at a serious cost.

A tie in an overcome action means achieving your aim or securing your desired outcome, but at a minor cost.

A successful overcome action means that you reach your goal free of any cost.

A success with style on an overcome action rewards you with a Boost (p. XX) in addition to fulfilling your goal.

CREATE ADVANTAGE

The *create advantage* action is used to create a beneficial Aspect or to leverage an Aspect you have at your disposal. When attempting to create an advantage, clarify whether you are forming a new Situation Aspect or making use of an existing one.

If you fail, the Aspect is not created, or it is created but benefits someone else, granting them the free invocation. Your actions inadvertently aid another, possibly an adversary or someone else who might gain from your misfortune.

A tie results in a Boost instead. You may need to modify the Aspect's name to denote its temporary nature (for example, *Rough Terrain* becomes *Rocks on the Path*).

Success means you establish a Situation Aspect with one free invocation.

Succeeding with style awards you with a Situation Aspect with two free invocations, doubling the benefit.

If using the create advantage action on an existing Aspect:

If you fail, you give a free invocation on that Aspect to someone else instead. That could be your opponent in a conflict, or any character who could tangibly benefit to your detriment.

If you tie or succeed, you place a free invocation on the Aspect.

If succeeding with style, you gain two free invocations instead.

ATTACK

The *attack* action is used to inflict harm in a conflict or take them out of the scene.

Failing an attack action means no harm is dealt to the target, and they have successfully defended, potentially triggering additional effects or consequences for you.

Tying on an attack action normally causes no harm to the target, instead granting you a Boost. However, if your weapon has Harm 1 or higher, you can choose to let that carry over instead of taking the Boost. The harm that carries over is treated as harm from a successful attack.

Succeeding on an attack action deals harm to the target based on the number of shifts you get. The target suffers Stress equal to these shifts plus your weapon's Harm rating (if it has any). This could be reduced by the target if they have Soak or by taking Consequences.

Succeeding with style on an attack action mirrors a standard success, with the added choice of reducing the hit's value by one to obtain a Boost.

DEFEND

The *defend* action is used to either avoid an attack or prevent someone from creating an advantage against you.

When you fail at a defend action, you suffer the consequences of whatever you were trying to prevent. You might take a hit or have an advantage created on you.

A tie does not prevent the action completely, instead granting your opponent a Boost. If the opponent has a Harm rating of 1 or higher, they may choose to let that carry over as shifts instead of taking the Boost.

Success means you evade the attack or the creation of an advantage against you.

Success with style functions like a regular success, but also provides you a Boost, momentarily reversing the situation.

The defend action's results reflect those in attack and create advantage actions. Tying a defense grants your opponent a Boost, similar to receiving a Boost when tying an attack. This doesn't mean the opponent gets double Boosts; it's the same outcome.

CHALLENGES

Challenges are sets of actions, each using different Skills to handle parts of the whole situation. You roll the dice for each task, and together, they paint the picture of what happens.

If individual actions are irrelevant components of a larger goal, like different steps in disarming a bomb, then use a single roll.

If individual actions are relevant components of a larger goal, like holding off the mutants (Close Combat), building a barricade (Engineering), and preparing the car to escape (Piloting), that would be perfect as a challenge.

To set up a challenge, figure out the individual tasks or goals that make up the situation and treat each as its own Skill roll. Approach each action in the order that is most interesting or exciting. Do not lock in the final outcome until you have seen all the rolls. If someone gets a Boost from a roll, they can use it later in the challenge provided they can justify its use.

After all rolls, the Narrator considers the successes, failures, and costs of each action. If there are any Boosts left over after the challenge, you can save them for the next scene, especially if it is closely connected to what just happened. Alternatively, trade them in for some narrative benefits at the Narrator's discretion.

ADVANTAGES IN A CHALLENGE

Creating an advantage during a challenge does not count towards completing the challenge goal, but failing the roll could create a cost or problem that negatively impacts one of the other goals.

ATTACKS IN A CHALLENGE

Because you are up against passive opposition in a challenge, you won't use the attack action. If you're in a situation where it's reasonable to roll an attack, you should start setting up for a conflict.

CONTESTS

When two or more characters have mutually exclusive goals, but are not trying to harm each other directly, they are in a *contest*.

Sides: Are the characters on their own, or are there teams? If there are teams, have them use teamwork rules.

Environment: What is the contest's setting? Are there notable environmental features that could act as Situation Aspects?

Opposition: How do the sides oppose each other? Are they competing directly or indirectly?

Skills: What Skills are appropriate for the contest? Must everyone use the same Skill, or are multiple Skills applicable?

A contest unfolds through a sequence of *rounds*. During a round, each participant rolls once for their Skill to gauge their performance in that segment of the contest, akin to an overcome action.

When making a contest roll, compare it to everyone else's.

If your roll is the highest, you win the round. If you are rolling directly against the other participants, then that means you got the highest rank on the Ladder. If you are rolling against something in the environment, it means you got the most shifts.

The winner of the round scores a victory, represented by a tally or check mark on a paper, and describe how they take the lead.

If you succeed with style and no one else does, then you get to mark two victories.

A tie results in no victories. Instead, an unexpected twist arises. Introduce a new Situation Aspect to reflect this.

The first to accumulate three victories claims the contest.

ADVANTAGES IN A CONTEST

During any round, characters may attempt to create an advantage before their contest roll. If aimed at another participant, they defend as usual. Interference is met with active opposition. If unsuccessful in creating an advantage, the participant forfeits their contest roll that round; a tie allows them to proceed. If assisting through teamwork, failing to create an advantage means the lead character misses out on that support for the round.

ATTACKS IN A CONTEST

If someone tries to attack in a contest, then they are doing direct harm and it ceases to be a contest. You should immediately stop what you are doing and start setting up for a conflict instead.

CONFLICTS

In a *conflict*, characters are actively trying to harm one another, whether through physical combat or non-physical means.

Physical: The participants try to inflict injuries upon each other.

Mental: The participants try to harm each other psychologically. This is called a *social conflict* when referencing purely social means of harm; other means of mental attacks, like Psionic Coding, are considered mental but not social conflicts.

Digital: The participants try to harm each other's digital avatars.

Setting up a conflict involves the following steps:

Set the scene by describing the environment the conflict takes place in, create Situation Aspects and zones, and establish who is participating and what side they are on.

Determine who initiates the round.

Start the first round, where each participant takes and resolves an action on their turn, defends or responds on others' turns, and starts a new round after everyone has had a go.

The conflict ends when one side either concedes or is taken out.

SETTING THE SCENE

Before starting a conflict, talk about the scene's context. This typically involves swiftly addressing the four W-questions:

Who is in the conflict?

Where are they positioned relative to one another?

When is the conflict taking place? Is that important?

What is the environment like?

SITUATION ASPECTS

When setting the scene, the Narrator should keep an eye out for interesting environmental features to craft into Situation Aspects.

Mood/Weather/Lighting: Examples include *Social Tension*, *Panicking Bystanders*, *Loud Music*, *Showering Rain*, *Strong Winds*, *Chilly*, *Darkness*, *Flickering Lamps*, or *Glaringly Bright*.

Movement Obstacles: Examples include *Filthy*, *Mud Everywhere*, *Slippery Floors*, *Cluttered Room*, and *Sloping Ground*.

Cover: Examples include *Open Container*, *Parked Car*, *Brick Wall*, *Chain-Link Fence*, *Twin-Sized Bed*, and *Dining Table*.

Interactive Objects: Examples include *Pile of Books*, *Box of Toys*, *Computer*, *Sentry Turret*, and *Hoverboard*.

Hazardous Materials: Examples include *Flammable*, *Radioactive*, *Liquid Nitrogen Container*, *Tank of Acid*, and *Open Flame*.

As the scene unfolds, players might suggest features of the environment that could serve as Aspects. However, if a feature needs character interaction to qualify as an Aspect, such as making the floor *Flammable*, this would require a create advantage action.

ZONES

When a conflict spans a large area, it can be useful to divide it into *zones*. A single zone should not be bigger than what would make sense for a normal person to traverse in a brief moment's time. A conflict will typically only need a few zones.

If an area is larger than a house, it likely needs to be split into multiple zones. For example, a cathedral or a shopping mall parking lot would be too large to represent as a single zone.

Areas separated by stairs, ladders, fences, or walls can be different zones, such as the different floors and rooms of a house.

Spaces labeled "above X" and "below X" can be distinct zones, particularly if moving between them is challenging, like a platform hovering above ground or the airspace around a plane.

When creating zones, identify Situation Aspects that might hinder movement between them. If necessary, add more Situation Aspects to further highlight what separates each zone.

TURN ORDER

Sometimes it is clear who initiates a conflict. This is usually the player who declares that they want to make an attack action, or do something to provoke the other side. If it is not obvious, the participating characters must roll a Skill based on their approach.

Awareness lets a character spot subtle dangers and respond, like noticing someone reaching for a weapon.

Acrobatics demonstrates quick reflexes, allowing a character to act faster than an opponent.

Empathy enables a character to perceive changes in mood or behavior, signaling readiness for a confrontation.

In case of a tie, the character with higher Scale goes first. If Scale is also tied, the one with highest Rank takes precedence. If Ranks are also tied, PCs are favored over NPCs, unless the NPC is a boss. Then, the Narrator may choose to let the boss act first.

The player who acted first decides who goes next. If a player passes the turn to another player, the Narrator can use a Charge to let an NPC act instead. If a boss is in the conflict, it can intervene without cost. After all have acted, the last to act in the round decides who starts the next round—they can choose themselves.

THE ROUND

Every character who participates in a conflict gets a turn to take an action. If there is a secondary objective in the scene, a character may need to perform an overcome action instead.

On your turn, you are only allowed one Skill roll for an action, unless you have some trait that specifies otherwise. Outside of your turn, you can freely make defend rolls as long as it is narratively justifiable. You can also defend on behalf of others, as long as you meet two criteria: it has to be reasonable for you to interpose yourself, and you must suffer the effects of any failed rolls.

FULL DEFENSE

A character may choose to focus entirely on defense until their next turn; this is called *full defense*. It is important to specify the target of your defensive efforts. By default, you protect yourself from attacks and attempts to gain an advantage over you. However, you can also choose to defend someone else, guard against a specific group, or resist a particular action or result.

Engaging in full defense grants a +2 bonus to all defend rolls that align with your chosen focus. If, by your next turn, you haven't had to roll for defense, you receive a Boost as compensation.

RESOLVING ATTACKS

When an attack is successful, the inflicted harm is equal to the number of shifts achieved. This can be adjusted by various factors such as weapons, armor, and augmentations.

If you're on the receiving end of a successful attack, you can either absorb the hit using Stress or Consequences, or be taken out. Alternatively, before the attack roll, you can concede the conflict.

Should you decide to intentionally take a hit, you can do so. By not defending, you may choose to set your defensive Skill to a passive opposition lower than its standard level, giving you some choice over the attack's severity.

Physical attacks are made using either Close Combat or Ranged Combat. Close Combat attacks can be made unarmed and are often defended against using the same Skill. To attack with Ranged Combat, you need a ranged weapon. Ranged attacks are most commonly defended against with the Acrobatics Skill.

Provocation is typically the Skill used to attack in mental conflicts, while Willpower is used to defend. These conflicts are intended to inflict harm and should not be confused with social contests, like debates. Before attempting to use Provocation to intimidate, embarrass, or incite someone, you must establish a credible scenario that resonates with your target. A social

attack lacking a plausible context may be disregarded by the target. The Narrator decides if a social attack is appropriate.

In digital conflicts, you embody an avatar, which functions like a physical entity. These conflicts work much the same as physical ones, using Skills like Close Combat and Ranged Combat, and targeting digital entities like machine-gods and interfacers.

STRESS

When suffering an attack, you mark off Stress boxes equal to the attack's shift value. If all your boxes are marked and you cannot mitigate the hit with Consequences, you are out of the conflict.

After having had a restful moment, all Stress is recovered.

CONSEQUENCES

Consequences represent lasting injuries or setbacks that persist after a conflict. Each Consequence has a level of severity—*Mild*, *Moderate*, or *Severe*—with shift values of *2*, *4*, and *6*, respectively.

When suffering an attack, you can choose to take a Consequence to reduce the attack's impact by its shift value. You can use multiple Consequences if needed, but they must match the attack type; Physical, Mental, and Digital. Shifts left over are taken as Stress. Mark the relevant Consequence slot and describe its effect in the form of an Aspect. The attacker gets a free invocation to use against it, and it remains on your sheet until you have recovered.

Mild Consequences are minor issues that do not require immediate attention. They are inconvenient but not debilitating. Mentally, they are slight embarrassments or emotional ripples. Digitally, they are akin to glitches or slight avatar malfunctions.

Moderate Consequences are serious issues requiring active recovery efforts. Mentally, they can damage your reputation or cause emotional distress that is not easily dismissed. Digitally, they represent significant data corruption or avatar damage.

Severe Consequences are critical injuries or psychological wounds that have immediate and profound consequences, demanding emergency attention. Digitally, they reflect catastrophic system failures or avatar collapse.

EXTREME CONSEQUENCES

Beyond the usual Consequences, players have a final option in a conflict—the *Extreme Consequence*. This can be used once per major milestone. It negates up to eight shifts from an attack, but comes with a steep price: you must swap out one of your Character Aspects (other than your High Concept) for it. Even after treating an Extreme Consequence, it remains with you until the next major milestone. If untreated, you may rename it to signify improvement, but it cannot revert to the previous Aspect.

RECOVERING FROM A CONSEQUENCE

To restore a Consequence slot, you must first recover from the Consequence. This involves successfully completing an action that justifies recovery, and allowing a suitable time for recovery. The required action is an overcome action, with the Consequence being the obstacle. The difficulty depends on the Consequence's severity. Mild is Fair (+2) Scale 1, Moderate is Great (+4) Scale 1, Severe is Fantastic (+6) Scale 1, and Extreme is Epic (+8) Scale 1. If you treat yourself, the difficulty increases by two.

If the recovery action is successful, the Consequence is renamed to reflect its recovery status. This doesn't free up the Consequence slot, but it serves as an indicator that you are recovering, and it changes the ways the Aspect is used while it remains.

The Consequence is removed after reaching certain milestones, depending on severity. Some Consequences may also be resolved through special services, like advanced medical care.

A Mild Consequence requires waiting one full scene after the treatment action to remove the Aspect and clear the slot.

A Moderate Consequence requires waiting until a minor milestone is reached after treatment.

A Severe Consequence requires waiting until a significant milestone is reached after treatment.

An Extreme Consequence requires waiting until a major milestone is reached post-recovery.

CONCEDING THE CONFLICT

You can concede a conflict at any point before the dice roll. This decision is important because once the dice are rolled, the outcome is fixed. By conceding, you grant the other party their desired outcome, or if there are multiple opponents, you are no longer their problem. You are effectively out of the conflict.

You earn a Charge for doing so. If you have sustained any Consequences during the conflict, you receive an extra Charge for each one. These can be utilized after the conflict is over.

You cannot use this option to negate the victor's success. If the opponent's goal was to kill you, concession might mean that they think that they did, and left you for dead by mistake. In a mental conflict, conceding might have left you humiliated, but not utterly destroyed. A digital concession could have been a forceful disconnection, taking you away from the access point.

GETTING TAKEN OUT

When you have no more empty Stress boxes and no more Consequence slots to offset the impact of an attack, you are considered *taken out*. This is bad, as it not only prevents you from participating in the conflict but also allows the victor to determine your fate. Conflicts can sometimes be multifaceted, involving simultaneous physical and mental attacks, each adding to your Stress. Being taken out has the same end result, but the specifics can vary depending on the nature of the attack that defeated you.

CHARACTER DEATH

Being taken out in a physical conflict doesn't need to be fatal. Save character deaths for moments that are extremely pivotal, dramatic, and meaningful for that character. Have them go out in a way that feels like a fair resolution. It's helpful for players and the Narrator to talk about the stakes when setting the conflict scene, both to gauge how the players feel about the risks involved.

GOING OUT WITH STYLE (OPTIONAL RULE)

When being taken out in a lethal conflict, you have the option to make a final, memorable move—a blaze of glory. This isn't just an end, but a chance for your character to leave a lasting impression or perform an act of heroism. The action you take is guaranteed to be a critical success, no dice roll needed.

MOVEMENT

Under normal circumstances, moving from one zone to another is straightforward. If there are no obstacles, a character can move one zone in addition to taking an action during the round.

If a character wants to move more than a zone, if a Situation Aspect indicates that movement might be restricted, or if another character blocks the way, then an overcome action is needed. This uses Acrobatics for precise or nimble movement, Athletics for forceful or direct movement, or Stealth for quiet and concealed movement. It counts as an action for the round. The number of zones a character is moving through or the Situation Aspects that are present can justify a higher difficulty. If another character is actively obstructing, their player should roll for active opposition and may invoke obstructing Situation Aspects to bolster that roll.

Failure: The character is prevented from moving.

Tie: The character moves, but the opponent gains a temporary advantage of some kind.

Success: The character moves without any repercussions.

Success with style: The character moves and may claim a Boost in addition to their movement.

ADVANTAGES IN A CONFLICT

When creating an advantage during a conflict, consider its intended function, duration, and accessibility. Often, a single overcome action is sufficient. Environmental Aspects are often harder to remove, but they're available for anyone in the scene to exploit. Virtually any situational modifier can be conceptualized as an advantage. Here are some examples:

Impair an enemy's vision by casting sand or salt into their eyes. This inflicts a *Blinded* Situation Aspect on the target, necessitating an overcome action to remove it before they can take any action that relies on sight.

There are numerous advantages that can symbolize strategic positioning, such as *High Ground* or *Cornered*. These can be invoked to capitalize on positional benefits as context demands.

Certain attacks in combat are dangerous due to being painful or debilitating, rather than causing lasting harm. Groin shots or grappling fall under this category. You can represent these effects with an advantage, afflicting your opponent with conditions like *Grappled* or *Dazed*, then launching additional attacks that exploit the Aspect for greater harm.

Advantages can also be used to modify the scene to your favor. For example, you could obstruct movement by dispersing *Loose Junk* or escalate the stakes by setting things *On Fire*.

AIMED ATTACK

When spending a Charge or using a free invocation to invoke the use of a weapon, or another relevant Aspect, you have the option to forego the standard invocation bonuses—the +2 bonus or the dice reroll—and instead choosing to circumvent the target's Armored Soak, if applicable. However, this is ineffective against armor with the *Encasing* Aspect.

CONCEALED ATTACKS

A character who is *Concealed* can attempt to act while remaining undetected. If you want to move while remaining *Concealed*, use Stealth in place of other movement Skills.

When launching a physical attack while hidden, it faces passive opposition if the target is guarded, or passive opposition at a –2 Rank penalty if they are taken completely unaware. This can reduce Rank below Mediocre (±0). A completely unaware target can, at Narrator discretion, invoke an applicable Aspect to treat the attack as if they were guarded rather than unaware.

After making an attack, the character is no longer hidden.

In the realm of mental or social conflicts, a character with veiled motives can orchestrate concealed attacks by employing Deception against the target's Empathy, substituting Aspects like *Cover* with advantages like *Lowering Guard* or *Playing Innocent*.

OTHER ACTIONS IN A CONFLICT

If you want to make an alternative action on your turn other than engaging in the conflict, the Narrator can introduce a modified form of challenge, with one likely task being to "defend yourself." As long as no one has successfully attacked you or stuck an advantage on you during the round, you can use your action to roll for one of the challenge goals.

FREE ACTIONS

When describing what a character does on their turn, it is common to narrate minor tasks that provide context for the main one. In the absence of meaningful opposition, there should be no need for a dice roll; players should be able to seamlessly carry out their intended actions. Things like reloading a weapon or rummaging through a backpack are integral to the narrative and should not be bogged down by unnecessary mechanics, unless an opponent is actively trying to oppose those specific actions.

ENDING A CONFLICT

Normally, a conflict ends when all participants on one side have either conceded or been taken out. When the Narrator knows that the conflict is over, they can ...

... distribute any Charges accrued from concessions.

... make sure the players gain Charges for attached Aspects invoked against them that they have yet to receive.

... make sure the players gain Charges for any Consequences they suffered during the conflict.

... make sure the players get to clear their Stress boxes, assuming they had a moment of rest.

WEAPON TRAITS

WEAPON SIZES

Weapons come in three different sizes: *light*, *medium*, and *heavy*.

A **light weapon** has Harm 0 to 2, depending on quality. It can be used effortlessly with one hand, and can be dual-wielded with other light weapons, medium weapons, or shields. It's easily concealed on your person.

A **medium weapon** has Harm 1 to 3, depending on quality. It

is ungainly to use one-handed, but can be used two-handed effortlessly. Unless specified otherwise, you may choose freely if you want to use it one- or two-handed. When used one-handed, it can be dual-wielded with light weapons or shields. It can only be concealed if you take active measures to do so.

A **heavy weapon** has Harm 2 to 4, depending on quality. It must be used two-handed, and it cannot be concealed.

SIEGE WEAPONS

A siege weapon is based on a light, medium, or heavy one, but is much larger and heavier. It cannot be used without special traits.

A weapon can be turned into a **Siege I weapon** for +1 Cost. This more than doubles its normal size. Add +1 to Harm. Close combat weapons gain the *Long Reach* Aspect; if they already have that Aspect, they gain a free invocation per scene using it. Ranged combat weapons add +1 to Range.

Siege I weapons can only be used by creatures or vehicles with the *Large Frame* Aspect, or by characters with special traits, such as Athletics Scale 3. The *Large Frame* Aspect is required for a light Siege I weapon to remain concealable.

A weapon can be turned into a **Siege II weapon** for +2 Cost. This more than quadruples its normal size. Add +2 to Harm. Close combat weapons gain the *Long Reach* Aspect with one free invocation per scene; if they already have that Aspect, they gain a second free invocation per scene using it. Ranged weapons add +1 to Range, and reduce the ranged penalty by one.

Siege II weapons can only be used by creatures or vehicles with the *Huge Frame* Aspect, or by characters with special traits, such as Athletics Scale 5. The *Huge Frame* Aspect is required for a light Siege II weapon to remain concealable.

A weapon can be turned into a **Siege III weapon** for +3 Cost. This increases its normal size by at least tenfold. Add +3 to Harm. Close combat weapons gain the *Long Reach* Aspect with two free invocations per scene; if they already have that Aspect, they gain a third free invocation per scene using it. Ranged weapons add +2 to Range, and reduce the ranged penalty by one.

Siege III weapons can only be used by creatures or vehicles with the *Colossal Frame* Aspect, or by characters with special traits, such as Athletics Scale 7. The *Colossal Frame* Aspect is required for a light Siege III weapon to remain concealable.

RANGE

Ranged weapons have a *Range* value which indicates how many zones away a target can be for you to attack them, assuming that you have line of sight and the attack is unobstructed. If a weapon has Range 0, it still uses the Ranged Combat Skill, but cannot target anyone beyond the zone you are in. If it has Range 1 instead, you may attack someone in a neighboring zone. Attempting to attack someone beyond the weapon's Range automatically fails.

Attacking someone outside of your own zone incurs a penalty based on the distance to that target.

HARM

When using a weapon to attack someone in a physical conflict, the harm inflicted affects the target's Stress track. The severity of this harm depends on how many shifts you achieve beyond their defend roll. If they have no more Stress boxes or Consequence slots available, they are taken out of the conflict.

The Harm rating indicates a higher likelihood of inflicting Stress. For example, if a 2-shift attack were made using a Harm 2 weapon, it would be equal to a 4-shift attack. Note that the weapon's Harm is not added to the chance to hit. In the event of a tie, you can forgo getting a Boost in exchange for treating the weapon's Harm rating as shifts, provided the weapon has at least Harm 1.

Apart from the Harm rating, weapons also possess distinct *harm types*. While some are primarily narrative, inspiring Aspects and Consequences, others directly impact mechanics. If a weapon combines multiple harm types, they don't stack. Instead, the type that inflicts the most shifts determines the attack's outcome.

Unarmed Close Combat attacks typically inflict Blunt Harm 0.

Acid Harm corrodes metals and other materials. Suggested Consequences are *Seared Skin* (Mild), *Corroded Flesh* (Moderate), *Destroyed Tissue* (Severe), and *Exposed Skull* (Extreme).

Blunt Harm causes crushing, denting, fractures, and internal damage. Suggested Consequences are *Pummeled* (Mild), *Broken Fingers* (Moderate), *Crushed Ribcage* (Severe), and *Splintered Spine* (Extreme).

Cryo Harm freezes targets and is effective against heat. Suggested Consequences are *Numb Fingers* (Mild), *Blood Blisters* (Moderate), *Sepsis* (Severe), and *Dead Limb* (Extreme).

Electrical Harm is difficult to control, but effective against both creatures and machines. Suggested Consequences are *Muscle Pain* (Mild), *Nerve Damage* (Moderate), *Irregular Heartbeat* (Severe), and *Uncontrollable Seizures* (Extreme).

Entropic Harm manipulates states of decay, causing things to age, rot, or mold. Suggested Consequences include *Skin Rashes* (Mild), *Hair Loss* (Moderate), *Failing Intestines* (Severe), and *Necrosis* (Extreme).

Poison Harm is harmful to organic creatures but ineffective against inorganic ones. Suggested Consequences are *Fever* (Mild), *Diseased* (Moderate), *Sudden Organ Failure* (Severe), and *Compromised Immune System* (Extreme).

Projectile Harm is caused by ranged projectile weapons. Suggested Consequences are *Grazed* (Mild), *Flesh Wound* (Moderate), *Pierced Lung* (Severe), and *Bullet in Brain* (Extreme).

Pyro Harm burns targets and is effective against cold. Suggested Consequences are *Blisters* (Mild), *Burnt Flesh* (Moderate), *Agonizing Pain* (Severe), and *Melted to the Bone* (Extreme).

Radiation Harm is controversial and illegal to weaponize. Suggested Consequences are *Nausea* (Mild), *Hair Loss* (Moderate), *Exposed Flesh* (Severe), and *Bone Marrow Cancer* (Extreme).

Sharp Harm is effective at cutting and piercing. Suggested Consequences are *Bleeding* (Mild), *Nearly Gutted* (Moderate), *Slashed Tendon* (Severe), and *Severed Limb* (Extreme).

AMMUNITION

Weapons that rely on ammunition are assigned an *Ammo* rating, which can be rated at either 2, 4, or 6. When attacking with such

a weapon, roll a d6. If the roll equals or exceeds the Ammo rating, you run out of ammo and must reload the weapon. This can also happen as a complication from a critical failure, a compel, or a minor cost. However, you may choose to willingly ignore a failed Ammo roll as a reward for a critical success, or in place of a Boost upon a success with style. Reloading the weapon is a free action, unless contested by a foe.

DUAL WIELDING

A light weapon can be dual wielded with another light weapon, a one-handed medium weapon, or a shield. However, a one-handed medium weapon cannot be paired with another one-handed medium weapon (unless it is a shield), without special traits.

Dual wielding does not grant you two separate attacks. Instead, you make a single attack that represents your coordinated use of both weapons. This gives you a +1 bonus to the attack roll, and you can apply the properties and harm types of both weapons. If any properties or harm types overlap, use the highest-rated ones; they do not stack. If dual-wielding ranged weapons that use ammunition, you must make Ammo rolls for both of them.

When using dual-wielded weapons to parry an attack in Close Combat, add a +1 bonus to your defend roll. This stacks with the bonuses from full defense and shields.

TWO-HANDED

Wielding a weapon in two hands adds a +2 bonus to rolls where you defend against being *Disarmed*. If using a ranged two-handed weapon, your grip offers stabilization; this reduces the ranged penalty by one, to minimum zero.

SHIELDS

You may wield a shield on its own or paired with a one-handed weapon. It enables you to block both close and ranged attacks using your Close Combat Skill. You also receive a bonus to such defend rolls based on the shield's size and quality: +0/1/2 (light), +1/2/3 (medium), or +2/3/4 (heavy). This bonus stacks with that from full defense, and with that from dual wielding. Shields are more difficult to conceal than weapons; treat them as one size larger than they are for the purpose of concealment.

ARMOR TRAITS

ARMOR SIZE

Armor come in three different sizes: *light*, *medium*, and *heavy*.

A **light armor** has Soak 0 to 2, depending on quality. It can be concealed under or within clothing. A light armor with Soak 0 is the same as a normal garment.

A **medium armor** has Soak 2 to 4, depending on quality. It cannot be concealed under clothing, but can be concealed as clothing with some effort. It adds a –1 mobility penalty.

A **heavy armor** has Soak 4 to 6, depending on quality. It is impossible to conceal as anything other than armor. It adds a –2 mobility penalty.

ARMOR FRAMES

An armor frame is based on a light, medium, or heavy armor, but is much larger and heavier. It cannot be used without special traits.

An electronic armor can be turned into a **Frame I** armor for +2 Cost. Add +1 to Armored Soak and the *Large Frame* Aspect. This increases your Athletics and Close Combat Scale by one (to maximum 8) and enables the use of Siege I weapons. Using the armor requires Piloting at Average (+1) Scale 1.

An electronic armor can be turned into a **Frame II** armor for +4 Cost. Add +2 to Armored Soak and the *Huge Frame* Aspect. This increases your Athletics and Close Combat Scale by two (to maximum 8) and enables the use of Siege II weapons. Using the armor requires Piloting at Good (+3) Scale 1.

An electronic armor can be turned into a **Frame III** armor for +6 Cost. Add +3 to Armored Soak and the *Colossal Frame* Aspect. This increases your Athletics and Close Combat Scale by three (maximum 8) and enables the use of Siege III weapons. Using the armor requires Piloting at Superb (+5) Scale 1.

Donning a Siege III armor can make you large enough to encompass several zones by yourself. The Narrator has final say in how these zones are divided, but you are able to interact with them all as if they were at Range 0. Enemies can only directly target you in the zone your real body is in.

If you add the *Encasing* Aspect to an armor frame, it is treated as a vehicle.

SOAK

The *Soak* rating provides an additional layer of protection against physical harm. When suffering harm from a physical attack, the damage is reduced by a number of shifts equal to the Soak rating. Any harm exceeding this rating affects Stress as usual.

There are two types of physical Soak: *Natural Soak* and *Armored Soak*. Natural Soak is determined by a character or entity's inherent constitution, while Armored Soak comes from external protective layers. Additionally, certain special powers or augmentations can grant an *Effect Soak*, such as a force field. There is also *Mental Soak*, which is like Natural Soak but against mental harm.

If shifts of harm penetrate Armored Soak, you can mitigate additional shifts by damaging the armor itself. This permanently reduces the armor's Soak by one for each mitigated shift. To restore its full value, the reduced Soak must be repaired. If an armor loses all its Soak this way, it becomes broken beyond repair.

MOBILITY PENALTY

Medium and heavy armor types have something called a *mobility penalty*. This penalty applies to all Physical Skill rolls that rely heavily on movement, at Narrator discretion. Examples include Athletics rolls to run or jump, or Close Combat rolls to attack or defend in a brawl.

ENCASING ARMOR

Some types of armor have the *Encasing* Aspect. This makes Armored Soak applicable to all forms of external threats, such as hazards. Aimed attacks no longer bypass Armored Soak. It also protects from contact exposure. If combined with the *Air Filter* property, it fully insulates from inhaled hazards.

TEAMWORK

There are two versions of teamwork—combining Skills (for when you are all putting the same kind of effort into an action) and stacking advantages (for when the group is setting a single person up to do well).

When combining Skills, figure out who has the highest Skill level. Each other participant with at least Average (+1) in the same Skill for the task's required Scale adds a +1 to the highest character's Skill level, to maximum +4 with four helpers; the one with the highest Skill level then makes the roll with that bonus. If the roll fails, all participants share in the costs; whatever complication affects one character affects all of them.

When you stack advantages, each person takes a create advantage action as usual, and gives whatever free invocations they get to a single character.

CHASES

The contest rules work fine for chases, but three victories are often pretty easy to achieve if you have a reasonably sized group, and sometimes you want some more drama in your chase scene. Here is an alternative method, called the *chase track*.

To start, set up a Stress track for the chase. This is your timer for the scene. The fleeing party is trying to empty the Stress track, while the pursuers are trying to fill it. The length of the Stress track determines how long the scene lasts, and where you start on the track sets the difficulty of the escape. A Stress track of 10 should be the baseline, but you can choose more or less.

Usually, you want the Stress to start right in the middle (five on a 10-Stress track). You can make it harder for the fleeing party by setting the Stress closer to the top of the range, like seven on a 10-Stress track. By the same token, you can make the escape easier by setting the starting Stress at a lower level.

Once you have a Stress track set, determine what each side tries to do. If their actions oppose each other, resolve them as overcome actions against active opposition. If they are not directly in opposition, but they both contribute to the chase, let the side that succeeded with the most shifts be the winner of that turn.

If you fail, your opponent can either create a Boost against you, or to move the Stress track one check in their direction.

If you tie, you may choose to move the Stress track one check in your direction, but if you do so, your opponent gains a +1 on their next roll.

If you succeed, you move the Stress track one check in your direction.

If you succeed with style, you get to move the Stress track two checks in your direction, or one check and you gain a Boost that you can use on your next roll.

When one side or the other has either eliminated or filled the Stress track, the chase is over.

SOCIAL INTERACTION

WHEN INFLUENCING PCS

One way to have social influence against PCs be more impactful is to treat situations that complicate the story as compels. The player can choose to accept the compel associated with giving in to an NPC's demands, being persuaded by their arguments, or being scared by their intimidations.

ATTITUDE

Each character that participates in a social interaction has an *Attitude* towards others in the scene. This can be either *Hostile*, *Neutral*, or *Friendly*. Someone Hostile can be stubborn, angry, hateful, or violent. Someone Friendly can be agreeable, excited, attracted, or respectful. Someone Neutral hold no particular opinion or could be swayed in either direction. One character can have different Attitudes towards different other characters in the scene. It can be invoked or compelled like an Aspect.

MOTIVATION

While an Attitude can often be discerned through observation or interaction, a *Motivation* can sometimes be more difficult to discern, especially if the character is trying to hide it. Motivation determines a character's primary driving goal in the scene. Once you are familiar with a character's Motivation, you may invoke or compel it for your benefit.

A player may have to figure out an NPC's Motivation before they can successfully convince them of taking a certain action. To discover it, the PCs may need to create advantages using appropriate Social Skills. Once the PCs know an NPC's Motivation, they can try to alter it using Social Skills, such as replacing it with an urgent concern based on new information, or attempting to falsely convince the target that it is based on bad assumptions.

Some situations may demand that a target's Attitude changes before their Motivations can be swayed.

INSTINCT

A character's Attitude alongside their Motivation shape their behavior. This is where *Instinct* comes in. It determines how a character acts based on these other indicators, but can also be based on other Aspects and narrative circumstances.

Direct social influence, like a Persuasion roll, will not necessarily change someone's Instinct. You may try to convince someone of something, but they could refer to contesting Attitudes and Motivations to refuse the influence and maintain their Instinct.

If the PCs want the target's Instinct to change, they may have to first alter their Attitude or Motivation, such as through roleplay or Social Skills. The PCs may create situations that demand more immediate attention or suggest that a different Instinct would better serve the original Motivation. This relies on selling the new Instinct as better serving the original Motivation instead of changing the Motivation itself.

BRIBES

When words are not enough, a character can rely on wealth or favors to influence others. Not everyone is susceptible to any kind

of bribe, but there is always something that can help nudge a target closer to where you want them. The benefit is usually a free invocation, making it a valid alternative to invoking Aspects, but it could also offer certain narrative benefits.

Some characters may have contesting Aspects (or there may be circumstantial factors) that would make a bribe inappropriate in some situations. This could shift a target's Attitude towards hostility. Sometimes, you may have to change the circumstances of the scene to have a bribe go from inappropriate to appropriate.

You should also consider who is bribing who. Someone with Influence 1 would be unlikely to bribe someone with Influence 5, simply due to the nature of their wealth and standing. You should either disallow this as a solution against a target of a higher social class, or have the characters invoke their Influence.

INVOKING INFLUENCE

You can invoke Influence in a social contest or conflict if directly relevant. You don't need Charges or Aspects for this, but the situation must meet the following criteria: *Can I use my influence to gain a social or financial advantage in this situation*? If the answer is "no," you cannot use Influence. If the answer is "yes," replace your Social Scale with your Influence (if higher).

WHAT OTHERS WILL DO FOR YOU

When determining likely favors, consider the following:

A **minor favor** is something that will not cause you more than an inconvenience. Examples include stopping to help with directions, letting a person in distress make a call on your smartcom, or holding the door open for someone else.

People with Friendly Attitude towards you will often do minor favors for you without needing convincing; people with Neutral Attitude towards you can often be convinced to do these kinds of favors; people with Hostile Attitude may only do these favors if they personally get something out of it.

A **major favor** is something that inconveniences you more than you get out of it. Examples include paying for someone's food and shelter, spending hours or days helping someone out with a task, or putting yourself at risk for the sake of another.

Those with Friendly Attitude can be convinced to do major favors unless it inconveniences them too much or goes against their Character Aspects; people with Neutral Attitude can only be convinced if they get something in return; someone with Hostile Attitude would never do a major favor unless they benefit from it and have supporting Character Aspects.

An **extreme favor** is something beyond most people, unless specific circumstances are met. Examples include engaging in torture or extreme activities, doing something that you know will lead to the death of you or someone you care about, or deliberately doing something that you know will ruin your life.

Not even those with Friendly Attitude can be convinced to do extreme favors unless prompted by Character Aspects or the promise of very meaningful reward; people with Neutral or Hostile Attitude will never do an extreme favor unless forced by specific circumstances prompted by Character Aspects.

INVENTION

Use **Creativity** to invent art, such as books, movies, and music; the latter is performed using Performance.

Use **Engineering** to invent physical objects, such as machines, weapons, and structures. Inventing cybernetic augmentations uses the highest of Engineering and Treatment.

Use **Interfacing** to invent digital assets, such as programs, viruses, and digital worlds.

Use **Larceny** to invent criminal assets, such as forgeries, false identities, disguises, or crime tools.

Use **Treatment** to invent toxins, diseases, bionic augmentations, as well as medical aids. Inventing cybernetic augmentations uses the highest of Engineering and Treatment.

Creating an invention happens in five steps:

Step 1: Determine the invention's function—come up with an Aspect that describes what it is and what it's used for.

Step 2: Determine the invention's Cost—how good its quality is and how powerful it can be.

Step 3: Determine its properties—how it fulfills the role determined by its function through benefits and flaws.

Step 4: Put it together—make a Skill roll.

Step 5: Pay for it—decide what you will have to do to create the invention.

STEP 1: DETERMINE FUNCTION

Describe your invention in the form of an Aspect. This is called a Function Aspect and can be invoked or compelled like other Aspects. Its purpose is to define the invention as a quick term, and to offer narrative details beyond its other traits and properties.

STEP 2: DETERMINE COST

Each invention has a *Cost* determined by its value. An invention with a single benefit and a single flaw is typically at Cost 0. For each added benefit, increase Cost by one. For each added flaw, reduce Cost by one. An invention's maximum Cost is determined by the related Skill Rank, with a Skill Rank of Mediocre (±0) capping Cost at 0 and a Skill Rank of Superb (+5) capping it at 5.

It is possible to increase the maximum Cost by adding Hurdles to the project. Normally, an invention requires (Cost + 1) Hurdles to complete. If you want to invent something with a higher Cost than your Skill Rank allows, each increment of Cost above your maximum require two Hurdles instead of one. An invention cannot have a Cost higher than 8.

STEP 3: DETERMINE PROPERTIES

When defining an invention's benefits, consider the following:

Adding a new action to a Skill: The invention adds a new action onto the base Skill in certain situations.

Adding a bonus to an action: The invention adds an automatic bonus under a particular circumstance. This should be narrower than what the normal action allows, and only apply to one particular action or pair of actions. The usual bonus is +1,

or +2 for an especially narrow use. Alternatively, express the bonus as shifts of an additional effect after the roll succeeds.

Creating a rules exception: The invention can allow a Skill to make a single exception, in a narrow circumstance, for any other game rule that does not precisely fit into the category of an action. However, this type of exception cannot change any of the basic rules for how action resolution works, how Aspects work, or the like. Those always remain the same.

When creating new benefits entirely, try to make them as narrow as possible to avoid having them overtake a Skill's base actions. The player determines both benefits and flaws, but they are both at the Narrator's discretion to avoid optimization.

A good flaw is fundamental to the invention's construction or operation, or a necessary limitation of available technology. The Narrator should think of how they might compel flaws to put the players in an undesirable position or complicate a climactic scene when the invention takes center stage. Examples include:

Weighs a Ton

Massive Power Requirements

Distinctive Energy Signature

Flammable

Blacklisted

STEP 4: PUT IT TOGETHER

Pick the Skill that's most relevant to the invention's construction. The difficulty is determined by the invention's Cost. These are Scale 1 tasks unless specified otherwise. Make a note of the roll's outcome. You will need it for the next step. Failing this roll does not necessarily mean you will fail to make the invention.

OUTCOME	RESULT
Fail	The invention fails or succeeds at a serious cost, such as a detrimental flaw, one fewer benefit, or another Hurdle (see next page) chosen by the Narrator.
Tie	The invention succeeds at a minor cost, such as an additional Hurdle chosen by the player.
Success	The invention succeeds at no cost.
Success with style	The invention succeeds with one additional benefit, one fewer flaw, or one fewer Hurdle chosen by the player.

If you have PCs or NPCs to help you out, you can work together on the invention using teamwork rules, but with one variation. Each additional character adds a teamwork bonus only if they bring a *different* relevant Skill to the task.

STEP 5: PAY FOR IT

When paying for your invention, it is not necessarily in terms of credits, though that can certainly be part of it. Instead, players render payment by accepting one or more Hurdles. Typically, this is some complication that must be resolved before the invention can be realized; a series of narrative obstacles that stand between the inventor and the invention. An invention always has a minimum number of Hurdles equal to (Cost + 1).

Attention: The process of creating the invention attracts unwanted notice from someone or something whose notice you would rather not attract. This unwelcomed party will involve themselves in the events of the scenario in some way, such as complicating matters or hamper the PCs' efforts.

Bug: The invention has a glitch in the form of a weakness that can be invoked or compelled against the PC. For example, *Overheats Easily* or *Sometimes False Readings*.

Charge: The Narrator adds a token to their pool of Charges.

Costly: Access to the hardware comes at a price, whether in credits, information, or an equitable trade, to be paid to a gatekeeper of some kind. This could mean that the PC must spend Influence or trade away something significant.

Facilities: Producing the invention requires a specialized facility, one to which you do not normally have access. You may have to find creative means to earn that access.

Help: You cannot do it alone—you need assistance from an outside party, such as a notable expert in the field or another organization. They may require convincing, demand something in exchange for their involvement, or drag their own baggage into the project. This Hurdle needs you to go outside of your usual circle of reliable associates.

Materials: One of the invention's components is something rare, under lock and key, or otherwise hard to acquire. Getting your hands on it may be an adventure in and of itself.

Red Tape: This generally involves paperwork as well as follow-up calls, emails, office visits, or the like.

Strings: The promise "I owe you one" is ripe with the potential for trouble. This Hurdle means ceding power to someone else for short-term gain. You may not know when or where or what they will want in return, but they will not forget. Or maybe they want concrete assurances right now.

Time: Producing the invention will take long enough that the situation will worsen and/or someone will gain an advantage against you.

Multiple Hurdles of the same type can be used for a single invention if it makes narrative sense. The player is the one who chooses the Hurdles, but the Narrator may veto certain suggestions for other Hurdles that they deem more narratively appropriate.

GETTING THE INVENTION INTO PLAY

If the invention has a Cost at least one lower than your Influence, you can get the invention into play in the same scene where you complete its creation. If the invention has a Cost equal to or higher than your Influence, you can only put one such invention into play per minor milestone.

IMPROVING AN INVENTION

You may improve an invention by increasing its Cost from a lower value to a higher one, adding benefits and Hurdles based on the differences in Cost. It also determines whether an invention is significant or insignificant. In some cases, improving an invention is equivalent to inventing a new one, but with fewer Hurdles.

MAINTENANCE AND REPAIR

Some inventions may suffer consequences of their own with each consequence being equivalent to a flaw. This can be Aspects such as *Broken* or *Dented*, or it can be removed benefits like reduced Soak or Harm. Repairing the asset and removing the flaw works like when improving an asset from a lower Cost to a higher; each consequence is equivalent to a one-Cost reduction, with the new Cost determining the difficulty on the Ladder. Restoring an asset to its previous state always gets it into play in the scene you complete the repair, regardless of Cost.

SYSTEM INTERACTION

ACCESSING INTERFACE

The first thing you need to do to interact with a system is to have a system to interact with. For *indirect* interfacing (accessing a system using a smart device), you need a smart device, or any asset with the *Interface* Aspect. You can then interact with it, interact with other smart devices, or connect to information in nitespace.

For *direct* interfacing (accessing nitespace directly), you need a smart device as well as either a *mind-matrix interface* (MMI) or a *flesh-matrix interface* (FMI).

AVATAR

When using an MMI to send your consciousness into the Nanite Matrix, you materialize as an *avatar*. You may add additional Stress boxes based on your Interfacing Rank. When using Digital Consequences to mitigate Stress, these represent damage or corrupt data attached to your avatar; damage to your avatar is called *fragmentation*. Physical assets don't transfer with you, unless they are electronic (including cybernetics) and connected to your MMI. Alternatively, you may acquire separate assets as programs that you can access only while interfacing.

PROGRAMS

A player who has accessed a system may create programs on the spot in the form of Aspects, using create advantage actions; you could use Interfacing to add Situation Aspects like *Corrupted Code* or *Enhanced Security*. If you want programs with more concrete mechanical effects, you can acquire specific digital assets or digital representations of other assets.

DATA ZONES

Accessing a system can be compared to a scene where different parts of it are divided into zones. Think of this like navigating physical zones, where certain zones may have obstacles hindering access, such as encryptions and programs. Different digital zones may represent different archives, programs, or access points into connected systems, each with their own Situation Aspects based on what is running in the background in the individual zone.

Interfacing with nitespace is more like interacting with physical space, but it can possess many of the similar components as a completely digital space. The Narrator should be creative with their descriptions of data zones to keep the players engaged.

NITESPACE

A zone within the Nanite Matrix can contain all the same features that you would add to a data zone as well as what you would add to a physical space. This includes creatures and NPCs, though these are often either mindless programs or machine-gods.

When interacting directly with nitespace, you can manipulate it in ways similar to other systems. You can also detect the presence of active smart devices that exist in realspace while in nitespace, and interact with them.

COMBAT HACKING

When wanting to hack into a smart device, there are three things to keep track of:

First, you need to find an available device. If you can see the device in front of you, such as an enemy's smartgun, then you can skip this step and move on to the next one. However, if you are not aware of any actual devices, you can use your own device to scan for them by rolling Interfacing against their Security. This is limited by your Wireless Range.

Once you are aware of a device that can be interacted with, you may choose to connect to it, assuming it is within your Wireless Range. Once a connection is established, roll Interfacing against Security. If the device is protected by a functionary or in active use by another interfacer, they may choose to respond with an active defend action using Interfacing in place of Security. If you fail, you may try again next round.

When you have successfully hacked into a device by overcoming its Security (or potential other defenses), you may freely manipulate it. In some scenes, the Narrator would now present a series of data zones for you to navigate through, but that takes too long in a conflict where you want quicker results. Instead, it is recommended that you simply state how you would like to manipulate the device, at the Narrator's discretion.

By going through these steps, you would spend at most three rounds to successfully hack a device (First, scan for a device; Second, hack into it; Third, manipulate it)—two if you are already aware of the targeted device. Once you have connected to it, you can continue to manipulate it every round for as long as the connection is maintained.

BOOT HACKER

If you are aware of a hacker within your devices or systems, you may try to *boot* them. This can be done as an Interfacing contest. Alternatively, you can spend a round *purging* your device. This will force a hacker to establish a new connection to it before they can manipulate it again. However, you need to commit your action that round to purge the device. This also prevents it from being used again until after your next turn.

STEALTH HACKING

If you want to avoid being booted from a system, you can attempt to hide from it. In combat, use an alternative Skill like Deception, Larceny, or Stealth to create an advantage aimed to disguise, hide, or distract from your interfacing. Like with other attempts to create advantages during a conflict, failing to do so will also prevent you from doing your primary action that round. In other words, if you fail to create the advantage, you may not proceed with your Interfacing roll that round.

ELECTRONIC TRAITS

ELECTRONIC

The *Electronic* Aspect is given to assets that contain electronic components, which is also a requirement for many modern features. Assets with this Aspect have a Security and a Power value.

Security acts like a Skill with a Rank and Scale value, representing its inherent means of protection. Whenever the asset is attacked in some form, such as by a hacker trying to manipulate it or an EMP trying to disable it, the attack is rolled against passive Security. An active user can substitute Security for an Interfacing roll if they prefer.

Power represents the asset's energy capacity and can be rated at either 2, 4, or 6. If you are in the presence of active power grids, like urban environments, you do not have to worry about the asset running out of power on its own. If you are away from a power grid, you should make a Power roll after a scene of active use. If you roll equal to the asset's Power value or higher, it is *Depleted* until recharged.

Certain traits may call for Power rolls, where you roll a d6 and compare the result to your Power value. If the outcome is equal to or higher than Power, the roll fails, and the asset is *Depleted* of energy immediately after the triggering effect has been resolved. It will be recharged after a scene if near a power grid, or at Narrator discretion if it isn't.

INTERFACE

The *Interface* Aspect is given to *Electronic* assets capable of system interaction. They can also hold digital assets with a Cost no higher than its own. Finally, they gain a Wireless Range.

Wireless Range determines how many zones away a device or system can be for the asset to interact with. You must first be aware of the device or system before you can interact with it (you can scan for them using Interfacing, similar to how you would try to perceive things using Awareness). Once you are aware of them, you can target them even if they are behind obstructions, such as walls. However, the further away a targeted device or system is, the harder it is to interact with it; you suffer a –1 ranged penalty per zone's distance.

If you are in possession of several *Electronic* assets, you may use an *Interface* asset to connect them all, assuming they are within its Wireless Range. This lets you use the connected assets' highest Security value to protect all of them. However, should a hacker bypass the Security of one of them, they will have access to all.

TOXIN TRAITS

DOSE

A consumable asset has a *Dose* rating that can be either 1, 3, or 5. Whenever the asset is used, you roll a d6 and compare the outcome to the Dose rating. If equal to or exceeding this rating, you fully run out of the asset. When using toxins, it is possible to increase the dosage with each use. You may add a free invocation to the Potency roll for each –1 to Dose, to minimum Dose 1.

POTENCY

A toxin's *Potency* value is rolled against the defender's Fortitude. If the roll fails, the toxin has no effect. If the roll ties, it gains a Boost to use on its next Potency roll against that target this scene. If the roll succeeds or succeeds with style, the toxin comes into effect as defined by its description. Certain toxins can be soaked using encasing armor, breathing masks, or the like; this is common if the toxin is in the form of an inhaled hazard. Other drugs roll their Potency only after it's been consumed in some way.

VEHICLE TRAITS

VEHICLE SIZE

A vehicle may come in different sizes—*tiny*, *small*, *medium*, *large*, *huge*, and *colossal*.

[–2] A **tiny vehicle** is no larger than what you can hold in your hands, like ice skates or a hoverboard. It has Stress 2, a Mild Consequence slot, and Natural Soak 0. It can hold a single passenger (the pilot) and no additional cargo.

[–1] A **small vehicle** is no larger than half of a person's own size, like a bicycle or a jetpack. It has Stress 3, a Mild and Moderate Consequence slot, and Natural Soak 1. It can hold a single passenger (the pilot) and up to 20 kilos of cargo.

[±0] A **medium vehicle** is about the size of an adult, like a motorbike or a jetski. It has Stress 4, a Mild, Moderate, and Severe Consequence slot, and Natural Soak 2. It can hold two passengers (including the pilot) and up to 100 kilos of cargo.

[+1] A **large vehicle** is about twice the size of a medium vehicle, like a car or a speed boat. It has Stress 5, two Mild, one Moderate, and one Severe Consequence slot, and Natural Soak 3. It can hold four passengers (including the pilot) and up to 500 kilos of cargo.

[+2] A **huge vehicle** is about twice the size of a large vehicle, like a truck or a fishing boat. It has Stress 6, two Mild, two Moderate, and one Severe Consequence slot, and Natural Soak 4. It can hold ten passengers (including the pilot) and up to 2.5 tons of cargo.

[+3] A **colossal vehicle** can be any conceivable size beyond what is considered huge, such as the size of a buss or a submarine. It has Stress 7, two Mild, Moderate, and Severe Consequence slots, and Natural Soak 5. It can hold any amount of passengers or cargo that makes sense, at Narrator discretion.

Keep in mind that each size is also represented as an Aspect that can be invoked or compelled.

ENCASING VEHICLES

The *Encasing* Aspect functions similarly to vehicles as it does to armor. It protects the user from external threats, such as environmental hazards. It also protects from aimed attacks. The difference is that the vehicle only shields those within from what is outside. They may be insulated from a toxic gas outside the vehicle, but not one inside it.

SPEED

The *Speed* rating presents a suggested velocity that is equal to the

movement speed suggested by an equivalent Athletics Scale.

Speed 1: 0-25 km/h.
Speed 2: 25-50 km/h.
Speed 3: 50-100 km/h.
Speed 4: 100-500 km/h.
Speed 5: 500-1,000 km/h.
Speed 6: 1,000-10,000 km/h.
Speed 7: 10,000-50,000 km/h.
Speed 8: 50,000-500,000 km/h.

VEHICLE COMBAT

When using your vehicle to attack or defend, such as driving over a foe or swirving out of the way of an attack, consider its size and Speed and compare it to your own Piloting Scale. Speed substitutes Piloting Scale and size modifies it: *tiny* (–2), *small* (–1), *medium* (±0), *large* (+1), *huge* (+2), and *colossal* (+3). No combination of traits can increase Scale above 8.

When a vehicle that is in active use is targeted by an attack, the pilot may use their Piloting Skill to defend against the attack, using the modifiers above. However, should a passenger be directly targeted while the vehicle is in use, the defense is resolved as a teamwork action between the pilot and the defending character, using the highest traits between the pilot's Piloting Skill and the passenger's defensive trait.

You may also utilize teamwork actions in situations when a vehicle can act independently, such as if it's a living mount or has an autopilot system. The vehicle can then be treated as its own character in a conflict, use its own traits to defend, and provide or benefit from teamwork bonuses if cooperating with its pilot.

VEHICLE ZONES

When in a physical conflict while using a vehicle, the Narrator can establish both spatial and relational zones depending on what makes sense. For example, the interior of a larger vehicle could encompass a single zone. The distance between one such vehicle and an enemy's own could also encompass a zone. Finally, the interior of the enemy's vehicle could encompass a third zone.

VEHICLE DAMAGE

Vehicles are physical assets that have their own Stress tracks and Physical Consequence slots. Unless the vehicle is *Encasing*, the attacker chooses if they want to target the vehicle or any of its passengers within line of sight. Should it be *Encasing*, the vehicle is automatically targeted. However, if it suffers a Physical Consequence that would affect the *Encasing* Aspect, such as having a door or window destroyed, the Narrator might allow targeted attacks as a result of that Consequence.

You may use your Piloting Skill to repair a vehicle or treat a wounded mount, but the Engineering Skill is generally better suited for repairing vehicles and the Treatment Skill is generally more suited for treating wounded mounts. The Piloting Skill suffices due to how well you know your mode of transport, but the other Skills offer more options in the form of Scale benefits and Skill Features for those particular actions.

ENEMIES

Enemies are the most familiar type of adversary because they are the most similar to PCs. As long as you can defeat it by dealing it Stress, it's an enemy. There are four types of enemies: *hitters*, *threats*, *bosses*, and *goons*.

MANAGING NUMBERS

Don't outnumber the PCs unless your NPCs have comparatively lower Skills. If you're using threats or hitters in the fight, don't use more of them at once than you have PCs in the conflict. If you're using bosses, only have a single boss in a fight.

MANAGING DEFENSES

If the PCs are going to team up against one big opponent, it's recommended that the opponent has a peak defensive Skill two levels higher than whatever the best PC can bring. If the PCs have weapons, consider giving the bad guy Soak or other Stress mitigation effects.

If it makes sense for the PCs to go up against a big bad that is tremendously defensive or powerful, then there's a risk that the conflict gets boring if they miss with every attack. Here, find alternative ways for the PCs to harm the big bad if they cannot do so directly. Sometimes, unconvential conflicts can become very memorable roleplaying experiences.

STRESS AND CONSEQUENCES

Not all enemies need to have Stress boxes and Consequence slots following the same rules as PCs, but the following charts are useful for quickly assessing appropriate vitals based on enemy size.

SIZE CATEGORY	STRESS
Miniscule (e.g., insect)	1
Tiny (e.g., rat/snake/house cat)	2
Small (e.g., dog/small human)	3
Medium (e.g., ordinary human)	4
Large (e.g., horse/large human)	5
Huge (e.g., elephant/large bear)	6
Colossal (e.g., whale/mech)	7

For most ordinary foes, the Stress above should be enough. If it is a nameless NPC that doesn't have much narrative use beyond acting as a temporary opposition, don't give it any more Stress or any Consequences beyond this. However, if you want the enemy to be more involved, consider making it hitter, threat, or boss.

TYPE	STRESS	CONSEQUENCES
Hitter	+0	1x Mild
Threat	+2	1x Mild, 1x Moderate
Boss	+4	1x Mild, 1x Moderate, 1x Severe

Keep in mind that most of the danger comes from Skills. If you want the PCs to hit more often but don't defeat the foe too quickly, give them lower Skills and more Stress. If you want them to hit less frequently but feel more impactful when they do, give them higher Skills and less Stress.

HAZARDS

Every hazard has a *name*, a *Skill rating*, and a *Harm* of 0 or more. Its name is both a Skill and an Aspect. Its Skill rating should be at least as high as the PCs' highest Skill rating, if not a little bit higher, to be a meaningful hazard. Here are some examples:

Acid Storm: Great (+4) Scale 3; Acid Harm 1.

Distant Sniper: Great (+4) Scale 1; Projectile Harm 3.

Sentry Turret: Good (+3) Scale 2; Projectile Harm 2.

In a conflict, a hazard acts every round just like characters do. If you require everyone to roll for determining turn order, hazards will roll with their rating. Outside of a conflict, certain hazards may act less frequently, such as after certain time intervals.

When the hazard acts as implied by its name; the Narrator rolls with its rating. If it attacks and succeeds, add its Harm rating to its shifts. When causing harm, hazards ignore Armored Soak unless the armor has the *Encasing* Aspect. Certain hazards may bypass such armor still, such as ingested toxins.

Hazards can attack or create advantages; they can't be attacked, and they don't overcome obstacles. If a player wants to overcome or create an advantage against a hazard, they'll face passive opposition equal to the hazard's rating.

CHOOSING A HARM RATING

Which Harm rating you choose depends on how lethal you want to make your hazard. Consider the following:

Harm 0: The hazard isn't inherently deadly. If you can avoid getting hit, you can avoid harm.

Harm 1: The hazard generally harms you when caught in it, but it's not necessarily deadly.

Harm 2: The hazard is harmful and can cause serious damage when caught in it.

Harm 3: The hazard is deadly.

CHOOSING A SCALE RATING

Hazards come in different Scale ratings, with higher Scales being more deadly to ordinary people. Consider the following:

Scale 1: Temperatures ranging from –10 to +40 °C; Mild radiation years after a nuclear event; Mild acid rain.

Scale 2: Temperatures ranging from –20 to +80 °C; A freezing blizzard; Touching a hot stove.

Scale 3: Temperatures ranging from –40 to +200 °C; Moderate radiation within a year after a nuclear event; Heavy acid showers; A jet of flame.

Scale 4: Temperatures ranging from –60 to +500 °C; A crashing tsunami; A massive cave-in.

Scale 5: Temperatures ranging from –80 to +1,000 °C; Extreme radiation immediately following a nuclear event; Swimming through a massive lake; Treading through molten lava.

Scale 6: Temperatures ranging from –100 to +5,000 °C; Suffering a nuclear detonation; Exposure to the surface of the sun.

Scale 7: Temperatures ranging from –200 to +10,000 °C; Exposure to the vacuum of space; Standing within the core of a nuclear fusion plant.

Scale 8: Temperatures ranging from absolute zero to hundreds of thousands of degrees; Exploding stars; Cosmic hazards.

BLOCKS

Like hazards, blocks have a name and a Skill rating, and the name is both a Skill and an Aspect. Unlike hazards, a block's Skill rating shouldn't be much higher than one step above the PC's highest Skill rating. A block can have a Harm rating too, acting like a hazard, but it doesn't need to have one. Here are some examples:

Chain Link Fence: Fair (+2) Scale 1.

Industrial Droid: Great (+4) Scale 2; Blunt Harm 1.

Vat of Acid: Good (+3) Scale 1; Acid Harm 3.

Blocks don't attack and don't have a place in the turn order. Instead, whenever a block would interfere with someone's action, they'll have to roll against the block's rating as passive opposition. If the block can't cause harm, it simply prevents the PC from taking the action they wanted to. If it can cause harm and the PC fails to overcome it, the PC takes a hit as if the block attacked the PC, and the PC failed to defend.

Characters can try to force a target into a block as an attack. Roll an attack as normal, but add Harm equal to half the block's Harm rating (rounded down, minimum 0).

Finally, some blocks can be used as cover or as armor. This is situational—for some blocks, it simply won't make sense. When someone uses a block as cover, decide whether it mitigates or negates the attack. If it negates it, the attack isn't possible. If it mitigates it, the defender gets a Soak rating equal to half the block's Skill rating (rounded down, minimum 0). Additional Scale is treated as a +2 Skill rating.

IMPACT DAMAGE

You may roll either Acrobatics or Fortitude to try to mitigate impact harm, the former to position yourself more favorably and the latter to steel yourself and endure the impact. Consult the following table to determine Harm rating:

Harm 0: Flat cushioned surface, such as a sand dune.

Harm 1: Flat solid surface, such as a concrete floor.

Harm 2: Ungainly solid surface, such as rocky ground.

Harm 3: Cluttered solid surface, such as spiked ground.

Consult the following table to determine Rank:

Average (+1): Controlled situation, such as bracing yourself before jumping from a roof.

Fair (+2): Rushed situation, such as making a running leap from a roof while chased.

Good (+3): Unexpected situation, such as being pushed from

a roof.

Great (+4): Chaotic situation, such as having your hands tied behind your back while falling from a roof.

Consult the following table to determine Scale:

Scale 1: Falling from five meters. Impact with running person.

Scale 2: Falling from ten meters. Impact with bicycle.

Scale 3: Falling from twenty meters. Impact with motorbike.

Scale 4: Falling from fifty meters. Impact with car.

Scale 5: Falling from a hundred meters. Impact with train.

Scale 6: Falling from five hundred meters. Impact with plane.

Scale 7: Falling from a kilometer. Impact with meteor.

Scale 8: Falling from orbit. Impact with asteroid.

Reduce the Scale by one if you impact with something soft, like snow. Reduce it by two if you impact with liquid, like the ocean.

DISTRACTIONS

Where hazards attack the PCs and blocks prevent them from taking certain actions, *distractions* force them to figure out their priorities. Distractions don't necessarily make the scene mechanically harder. Rather, they present the PCs with difficult decisions.

A distraction is made up of the following parts:

A distraction's *name* is a brief, punchy representation of what it is. It can be an Aspect, if you need or want it to be.

A distraction's *choice* is a simple question that codifies the decision it gives to the PCs.

A distraction's *repercussion* is what happens to the PCs if they don't deal with the distraction. Some distractions might have multiple repercussions.

A distraction's *opposition* is its passive opposition against PCs rolling to deal with it. Not every distraction needs to provide opposition.

Here are some examples:

Bus Full of Civilians: *(Opposition)* Good (+3) Scale 1; *(Choice)* Will the bus plunge off the bridge? *(Repercussion [Leave Them])* All of the civilians on the bus die; *(Repercussion [Save Them])* The villain gets away.

Sinister Experiment: *(Choice)* Do you deal with the enemies attacking you, or do you stop the experiment? *(Repercussion [Deal with the enemies])* The scientist completes the experiment and transforms the hostage into a mindless mutant. (*Repercussion [Stop the experiment]*) The enemies ambush you.

The Ancient Relic: *(Choice)* Will you take the relic from the museum? *(Repercussion [Leave the Relic])* You don't get the relic, which is incredibly valuable; *(Repercussion [Take the Relic])* You activate the alarms in the museum.

COUNTDOWNS

A *countdown* adds urgency to an adversary: deal with it now or things will get worse. They force the PCs to act quickly or face a worse outcome. They have three components: a *countdown track*, one or more *triggers*, and an *outcome*.

The *countdown* track looks a lot like a Stress track: it's a row of boxes that you mark from left to right. Every time you check off a box, the countdown gets closer to being over. A *trigger* is an event that marks a box on the countdown track. It can be as simple as "a minute/hour/day/round elapses" or as specific as "the mob boss takes a Consequence or gets taken out of the conflict." When you mark the last box, the countdown ends and the *outcome* happens.

You can give your countdown more than one trigger if you want; perhaps it proceeds at a predictable pace until something happens that accelerates it. You could also give a different trigger to each box on the countdown track, if you want a specific series of events to set off the outcome.

LIMITATIONS

Limitations are fictional elements that alter how PCs must deal with a threat. When creating a limitation, give it either an Aspect or a *fact*. A fact is a true statement, but it cannot be invoked or compelled. If you want to make a limitation more concrete and mechanical, use an Aspect instead.

Be wary of giving something too many Aspects. For most adversaries, you can just add the Aspect and be fine. For adversaries that already have many Aspects, you may want to replace an existing Aspect with the limitation Aspect.

You can also give a limitation a Harm rating. For example, if the PCs are battling on the edge of a pool filled with carnivorous fish, you might impose a limitation of *Filled With Piranha* with Sharp Harm 2. There's no roll involved with getting attacked by the piranha; instead, entering the pool of water acts as a special sort of compel. You would then offer the player a Charge; if they accept it, they would take Stress based on the Harm rating. This lets you create Situation Aspects with mechanical consequences attached to their compels.

RESISTANCES

Resistances are similar to limitations, except that they effectively forbid a particular course of action. Where limitations encourage the PCs to deal with an adversary in a new way, resistances force such an approach. There is, however, always a chink in the armor, embodied in the resistance's two parts: its *lock* and *key*.

The resistance's *lock* is an Aspect that states exactly what the adversary is immune to. Aspects are always true, so you don't have to spend Charges to make the lock affect the story. The *key* is the one thing that can bypass the lock, allowing the PCs to deal with the adversary in the way they want to. The key can be an Aspect, a character, another adversary, or just a fictional element. It varies by adversary and by resistance.